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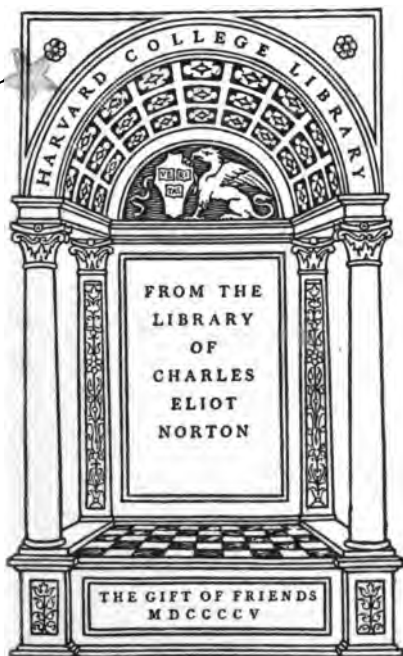
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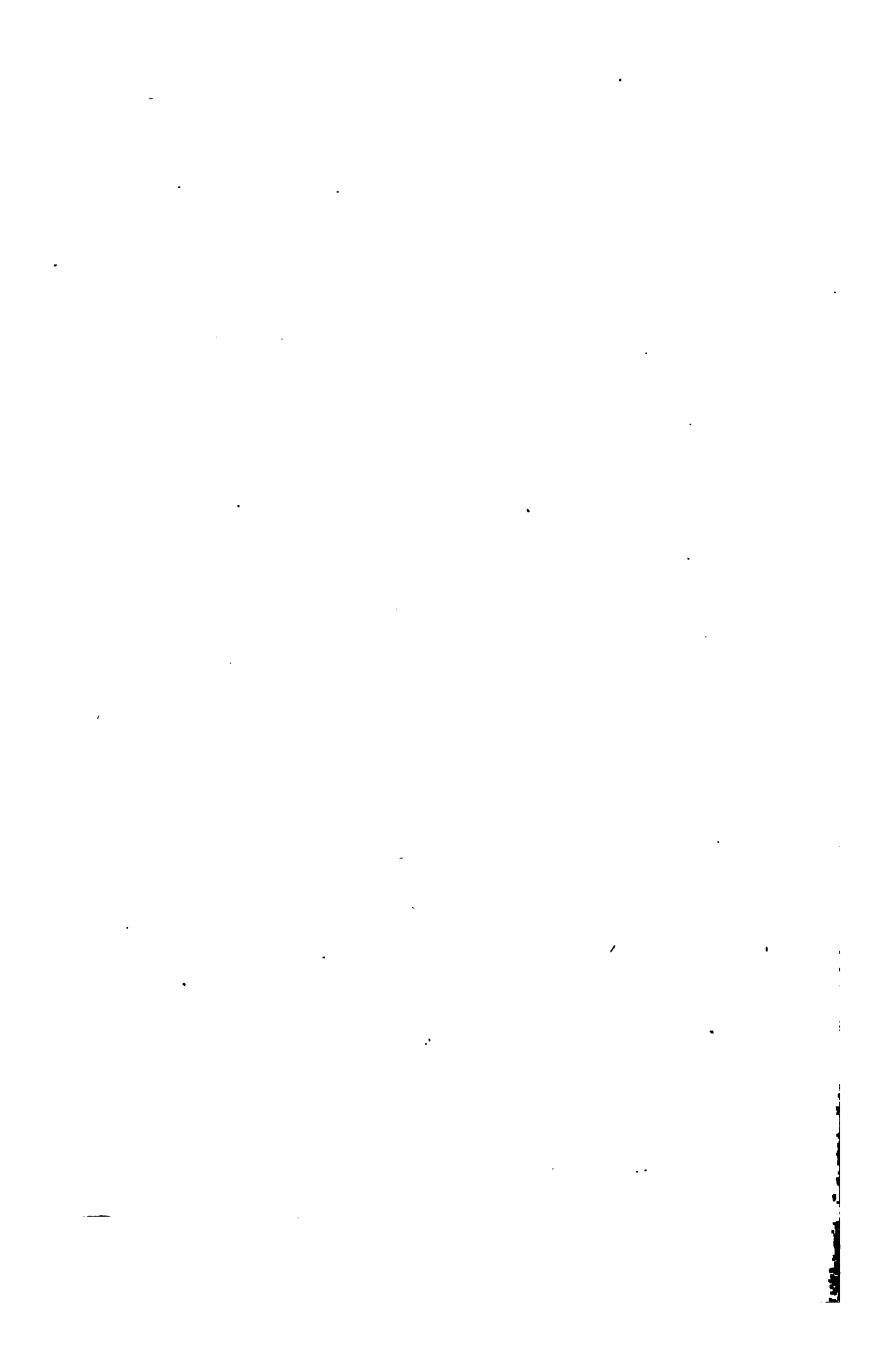
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Dramatic Folios
of
The Seventeenth Century



Exhibited at
The Grolier Club
Twenty-nine East Thirty-second Street, New York
December 3d to 12th, 1903

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Harvard College Library

Norton Collection

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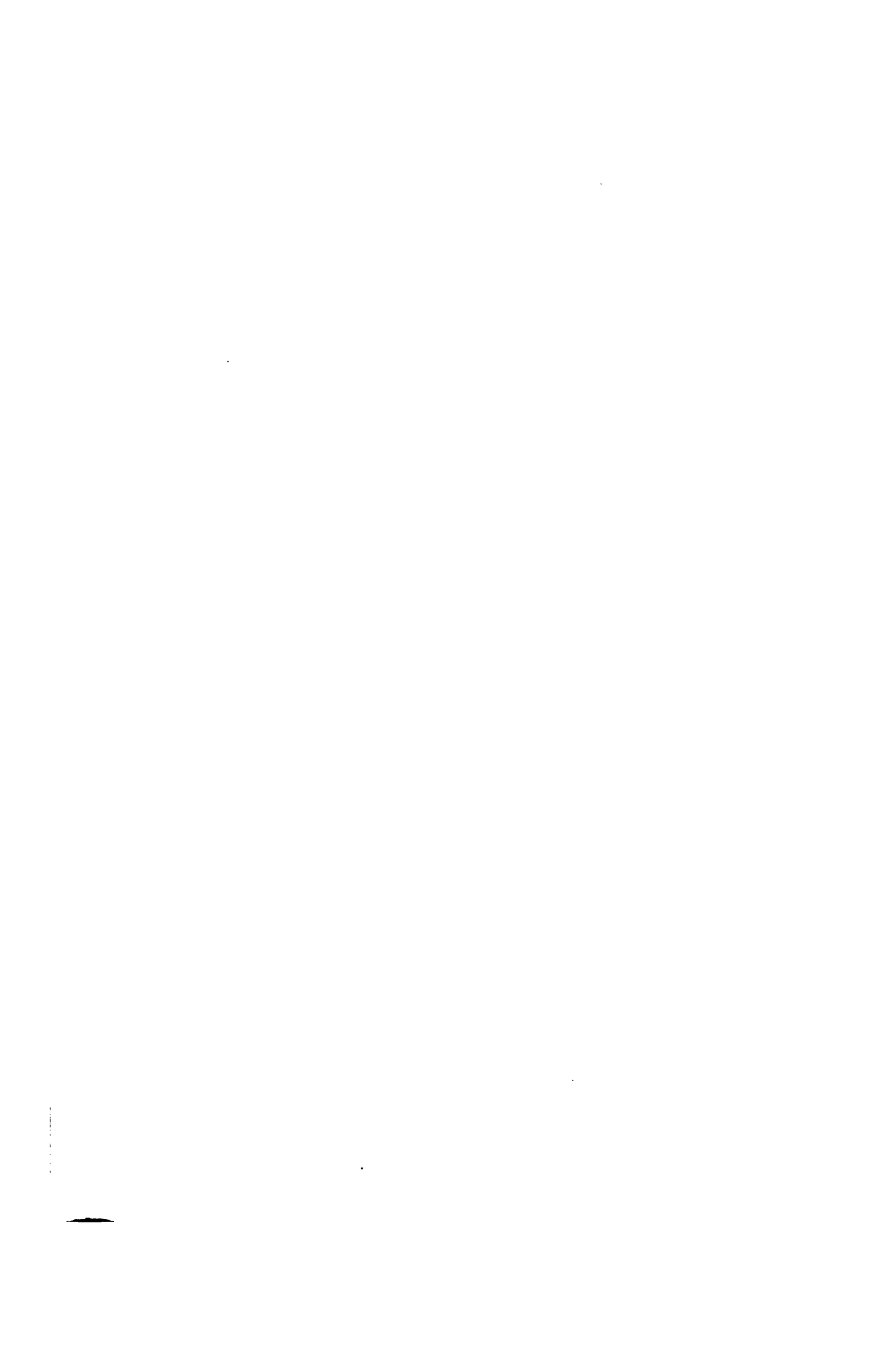


NOTE

Only the dramatic writers whose collected works were published in folio size are represented in this exhibition. If familiar and important names, like those of Marlowe, Webster, Massinger, Ford and Shirley, are missing from the list, it is because the "Workes" of these authors were not issued by publishers or friends in "noble and stately" form.

This is the first time, so far as known, that such an exhibition as the present one has been attempted. That a collection, which includes the Folios of Jonson and Shakespeare, should be of rare interest and value is too obvious a fact to need emphasis here.

The books are arranged chronologically, except where there are several works by one author, in which cases the later editions follow the first.





Dramatic Folios of The Seventeenth Century



Samuel Daniel (1562-1619)

- 1 The Works of Samuel Daniel Newly augmented.
[Quotation] London Printed for Simon Water-
fon. 1601.

The Poeticall Essayes of Sam. Danyel. Newly corrected and augmented., appeared in 1599. The "Works" comprise the "Civil Wars," books i-vi, "Musophilus" and "Octavia"; but the only play included is "The Tragedie of Cleopatra," which was first issued in 1594.

Only a few copies of this folio are dated 1601. They were probably intended for gift-copies or private circulation. Some have special dedicatory poems, in manuscript, prefixed.

The title-page has a woodcut border with figures of Comedy and Tragedy and the royal coat of arms.

DRAMATIC FOLIOS OF

Hazlitt says: "The volume was apparently printed at two presses, the second typographer taking up the work at 'Musophilus,' and continuing to the end."

Large paper copies have been described, but they are probably copies which, unlike most of the edition, have not been cut down from the original size.

2 Another issue.

London Printed for Simon Waterfon. 1602.

This is the regular published edition, and with the exception of the change of date is identical with the preceding.

Benjamin Jonson (1573?-1637)

3 The Workes Of Beniamin Jonson [Quotation] Imprinted at London by Will Stansby An^o D. 1616.

Jonson is said to have prepared the volume for the press. It contains nine plays, all except two of which have a separate title-page with the imprint, *Printed by William Stansby*. The two exceptions are "Every Man out of his Humour." *W. Stansby for I. Smithwicke.*, and "Poetaster." *William Stansby for Matthew Lownes*.

The elaborately engraved title-page is signed "Guliel Hole fecit."

4 The same.

A copy on large paper. Such copies are very rare. The paper is finer in quality and has a different watermark.

THE SEVENTEENTH CENTURY

5 Another issue.

London printed by W Stansby, and are to be
sould by Rich: Meighen. 1616.

A later issue, with the old imprint rubbed out and the new one engraved in its place. There are changes in the text of the last page of the masque called "The Golden Age."

6 The Workes Of Benjamin Jonson [Quotation] London. Printed by Richard Bishop, and are to be sold by Andrew Crooke in St. Pauls, Church-yard. An^o D. 1640.

A reprint of the 1616 edition, with one epigram added. There are some printer's errors, some author's corrections and alterations.

The portrait by Robert Vaughan, after the original painting by Gerard Honthorst, was issued in a first state as a print. It was published in this volume in a second state. The inscription reads: "Ben: Iohnsonii. Vera Effigies Doctissimi Poetaram Anglorum." Below are eight lines in Latin, and the English couplet, signed "Ab: Holl:":

"O could there be an art found out that might
Produce his shape soe lively as to Write."

The line "Are to be Sould by William Peake," found at the bottom of the print in its first state, has been erased from this impression. The portrait in this state was issued also with the *Execration against Vulcan*, published in 1640.

The title-page shows signs of having been retouched.

DRAMATIC FOLIOS OF

7 The same.

A copy on large paper.

- 8 The Workes Of Benjamin Jonson. The second Volume. Containing These Playes, Viz. 1 Bartholomew Fayre. 2 The Staple of Newes. 3 The Divell is an Affe. London, Printed for Richard Meighen. 1640.

The three plays whose names are given in the title were probably originally intended, and perhaps issued, as a supplement to the 1616 volume. The volume contains three more plays, and a fragment of a fourth. Some of these are dated 1631, some 1640, and others 1641. Mr. Brinsley Nicholson, in a note on "Ben Jonson's Folios and the Bibliographers," says:

"The changes of paging and signatures throughout Meighen's volume are so great that I am unable to form an idea of what his full intents were. One, however, is pretty plain, both in his and Bishop's volumes — that, namely, of selling certain portions either separately or collectively."

Mr. W. W. Greg notes that the collection was edited by Sir Kenelm Digby.

9 The same.

A copy on large paper. For many years it was supposed that this volume did not exist in this size.

- 10 The Works Of Ben Jonson, Which were formerly Printed in Two Volumes, are now Re-

printed in One. To which is added A Comedy Called The New Inn. With Additions never before Published. [Quotation] [Printer's ornaments] London, Printed by Thomas Hodgkin, for H. Herringman, E. Brewster, T. Baffett, R. Chifwell, M. Watton, G. Conyers, MDCXCII.

This is the edition which the publishers of Beaumont and Fletcher's Folio of 1679 proposed to issue if sufficient encouragement was shown.

The additions never before published include *Leges Convivales. Rules For The Tavern Academy: Or, Laws For The Beaux Esprits . . . Engraven in Marble over the Chimny, in the Apollo of the Old Devil Tavern at Temple-Bar: That being his Club Room.* [Quotation] By Ben. Johnson. London: Printed. for Tho. Baffett at the George in Fleet,-street . . . MDCXCII.

The Vaughan portrait, enlarged, reengraved and signed, "W. Elder sculp:," is used as a frontispiece.

William Shakespeare (1564-1616)

- 11 Mr. William Shakespeares Comedies, Histories, & Tragedies. Published according to the True Originall Copies. [Portrait] London Printed by Ifaac Iaggard, and Ed. Blount. 1623. (Colophon) Printed at the Charges of W. Jaggard, Ed. Blount, I. Smithweeke, and W. Aspley, 1623.

Mr. Sidney Lee says:

"Only two of Shakespeare's works—his narrative poems 'Venus and Adonis' and 'Lucrece'—were pub-

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lished with his sanction and co-operation. These poems were the first specimens of his work to appear in print, and they passed in his lifetime through a greater number of editions than any of his plays."

The printers and publishers, whose names are given in the colophon above, were pecuniarily responsible for the venture of printing the collected edition of the poet's works; but John Heming and Henry Condell, fellow-actors with Shakespeare, were nominally responsible for the venture, judging by their statement in the address called "To the great Variety of Readers":

"It had bene a thing, we confesse, worthie to haue bene wished, that the Author himselfe had liu'd to haue fet forth, and ouerseen his owne writings; But since it hath bin ordain'd otherwise, and he by death departed from that right, we pray you do not envie his Friends, the office of their care, and paine, to haue collected & publish'd them;"

The collection contains thirty-six pieces in all, and comprises twenty hitherto unprinted plays. One play, "Pericles," previously published, was not included. The edition is thought to have numbered six hundred copies, and the volumes sold for a pound a copy. About two hundred copies have been traced, and, as Mr. Lee says: "Of these fewer than twenty are in a perfect state, that is, with the portrait *printed (not inlaid)* on the title-page, and the flyleaf facing it, with all the pages succeeding it, intact and uninjured."

The verses on the flyleaf, attesting the truthfulness of the portrait, are by Ben Jonson.

The famous portrait was engraved by Martin Droeshout, who belonged to a family of Flemish engravers long settled in London. It was possibly done after the "Flower" painting now in the Shakespeare Memorial Gallery at Stratford-on-Avon, which reappeared in 1892.

There are numerous variations, or irregularities, in the copies. A copy in the Lenox Library bears the date 1622 instead of 1623; "but there is little doubt that the last figure has been tampered with by a modern owner."

The main defects of the First Folio were perpetuated in the succeeding second, third and fourth editions. Mr. Lee says:

"Dryden, writing in 1673, in his 'Essay on the Dramatic Poetry of the last Age' (p. 160), expressed wonder at the reverence extended to Shakespeare, whose work he only knew in the folios, in view of the fact that every page of the extant editions presented some 'solecism in speech or some notorious flaw in sense.' But in spite of the careless ignorance of printers—their spelling vagaries, their misreadings of the 'copy,' and their inability to reproduce intelligently any sentence in a foreign language—many columns of the First Folio, as of its three successors, can be still perused uninterruptedly with understanding by the careful student of Elizabethan typography and Elizabethan English."

Facsimiles of the First Folio

The First Folio has been five times reproduced in facsimile. It was printed by E. & J. Wright, St. John's Square, in 1806; and for Lionel Booth, by J. Strangeways and Walden in 1864. The latter volume is in three parts. The third reproduction by the newly discovered process of photo-lithography was executed in 1866, under the superintendence of Howard Staunton, and was published by Day & Son. The fourth, a photographic facsimile, was reduced to octavo

size. It was published by Chatto & Windus in 1876, with an introduction by J. O. Halliwell-Phillipps. The last and best reproduction was issued in 1902, under the editorship of Sidney Lee. The process employed was collotype. The copy of the folio from which the facsimile was taken is, Mr. Lee says, "in all probability the cleanest and freshest example in existence." It belongs to the Duke of Devonshire.

- 12 M^r William Shakespeares Comedies, Histories, and Tragedies. Published according to the true Originall Copies. The second Imprefsiōn. [Portrait as above] London, Printed by Tho. Cotes, for Iohn Smethwick, and are to be sold at his shop in Saint Dunstons Church-yard. 1632. (Colophon) Printed at London by Thomas Cotes, for John Smethwick, William Aspley, Richard Hawkins, Richard Meighen, and Robert Allot, 1632.

"The Second Folio was reprinted from the First; a few corrections were made in the text, but most of the changes were arbitrary and needless." Lee.

The chief promoters of the work were Thomas Cotes, the printer, Jaggard's successor, and Robert Allot, Blount's successor. Most of the copies have Allot's name, but each of the other publishers, whose names are given in the colophon, issued copies with his own name and address on the title-page. Except for very slight differences in the type, and a variation in spelling in some of

THE SEVENTEENTH CENTURY

Allot's copies, the titles are the same in all the volumes. The portrait, and Jonson's lines, occupy the same places that they held in the First Folio.

- 13 The second Imprefion. [Portrait] London, Printed by Tho. Cotes, for William Afpley, and are to be fold at the signe of the Parrat in Pauls Church-yard. 1632. (Colophon) Printed at London by Thomas Cotes, for John Smethwick, William Afpley, Richard Hawkins, Richard Meighen, and Robert Allot, 1632.

Aspley, who, like Smethwick, had played a small part in the production of the First Folio, continued his interest in the Second.

- 14 The second Imprefion. [Portrait] London, Printed by Tho. Cotes, for Richard Hawkins, and are to be fold at his shop in Chancery Lane, neere Serjeants Inne. 1632. (Colophon) Printed at London by Thomas Cotes, for John Smethwick, William Afpley, Richard Hawkins, Richard Meighen, and Robert Allot, 1632.

Hawkins had recently acquired the right to "Othello."

- 15 The second Imprefion. [Portrait] London, Printed by Tho. Cotes, for Richard Meighen, and are to be fold at the middle Temple Gate in Fleetstreet. 1632. (Colophon) Printed at London by Thomas Cotes, for John Smethwick,

DRAMATIC FOLIOS OF

William Aspley, Richard Hawkins, Richard Meighen, and Robert Allot, 1632.

Meighen had come into the right to the "Merry Wives."

- 16 The second Impression. [Portrait] London, Printed by Tho. Cotes, for Robert Allot, and are to be sold at his shop at the signe of the blacke Beare in Pauls Church-yard. 1632. (Colophon) Printed at London by Thomas Cotes, for John Smethwick, William Aspley, Richard Hawkins, Richard Meighen, and Robert Allot, 1632.

There are several variations in the title-pages of Allot's copies. Some few, like this one, have the word "copies" in the title, while others have "copies." The words "at his shop" do not appear in all the imprints.

- 17 The same.

The word "copies" is here spelled correctly, and "at his shop" is omitted.

- 18 M^R. William Shakespeares Comedies, Histories, and Tragedies. Published according to the true Originall Copies. The Third Impression. London, Printed for Philip Chetwinde, 1663.

This issue of the Third Folio is, for the most part, a faithful reprint of the Second.

The portrait should appear on the title-page; but in this case it was omitted, probably by a mistake of the printer. Copies with the portrait are extremely rare. This volume has an extra title-page, belonging to the 1664 issue.

- 19 M^R. William Shakespear's Comedies, Histories, and Tragedies. Published according to the true Original Copies. The third Impression. And unto this Impression is added seven Playes, never before Printed in Folio. viz. Pericles Prince of Tyre. The London Prodigall. The History of Thomas L^d. Cromwell. Sir John Oldcastle Lord Cobham. The Puritan Widow. A York-shire Tragedy. The Tragedy of Locrine. [Printer's mark] London, Printed for P. C. 1664.

The seven new plays were added to the sheets of the 1663 issue, and published with the new title-page. The portrait, for which there was no room where it was in the other editions, now faces the title, and Jonson's lines are printed beneath it.

Six of the plays have no claim to admission among Shakespeare's works. Mr. Sidney Lee says: "The six spurious pieces which open [end?] the volume were attributed by unprincipled publishers to Shakespeare in his lifetime. Fewer copies of the Third Folio are reputed to be extant than of the Second or Fourth, owing to the alleged destruction of many unsold impressions in the Fire of London in 1666."

- 20 M^R. William Shakespear's Comedies, Histories, And Tragedies. Published according to the true Original Copies. Unto which is added, Seven Plays, Never before Printed in Folio: Viz. Pericles Prince of Tyre. The London Prodigal. The History of Thomas Lord Cromwel. Sir John Oldcastle Lord Cobham. The Puritan Widow. A Yorkshire Tragedy. The Tragedy of Locrine. The Fourth Edition. [Printer's mark] London, Printed for H. Herringman, E. Brewster, and R. Bentley, at the Anchor in the New Exchange, the Crane in St. Pauls Church-Yard, and in Ruffel-Street Covent-Garden. 1685.

The contents of the Fourth Folio are the same as in the third edition. The portrait and verses face the title-page and there are no changes in the text. The spelling is modernized.

- 21 The Fourth Edition. London, Printed for H. Herringman, E. Brewster, R. Chifwell, and R. Bentley, at the Anchor in the New Exchange; and at the Crane, and Rose and Crown in St. Pauls Church-Yard, and in Ruffel-Street Covent-Garden. 1685.

Copies exist with still other changes in the imprint. "There are two title-pages, varying in the size of the type, and in the imprint." Lenox.

Sir William Alexander, Earl of Stirling
(1567?-1640).

- 22 **Recreations VVith the Muses.** By William Earle of Sterline. London, Printed by Tho. Harper. 1637.

This "North British Bard," as Baker called him, was a statesman as well as a poet. In 1621 he was granted jurisdiction over Nova Scotia and Canada.

The volume contains "Foure Monarchicke Tragedies." "Doomes-day, or, the great day of the Lords judgement, in twelve houres." "A Parænesis to Prince Henry." "Ionathan, An heroicke Poeme intended. The first Booke."

Of the "Foure Monarchicke Tragedies," "The Tragedie of Darius" was published in quarto in 1603; "The Tragedy of Croesus," with "Darius," in 1604; and "The Alexandraean Tragedie" and "The Tragedy of Iulius Cæsar," with the first two, in quarto in 1607.

The portrait, "Vera Effigies Gulielmi Comitiss De Sterlin. Ætatis Sux LVII.," is very rare, and is said to have been used only in the author's copies. It is signed "Wilhel. Marshall sculpsit."; and is called the masterpiece of that engraver.

The title-page has a woodcut border.

Francis Beaumont (1584-1616) and John Fletcher (1579-1625)

- 23 **Comedies And Tragedies Written by Francis Beaumont And John Fletcher Gentlemen.** Never printed before, And now published by the Authours Originall Copies. [Quotation]

London, Printed for Humphrey Robinson, at the three Pidgeons, and for Humphrey Moseley at the Princes Armes in St Pauls Church-yard. 1647.

This collection was edited by James Shirley. It contains thirty-four plays, and includes all that had not previously appeared, with the exception of the "Wild Goose Chase," which was thought to be lost.

The portrait of Fletcher inscribed, "Poetarum Ingeniosissimus Ioannes Fletcherus Anglus, Episcopi Lond: Fili'" "Obijt 1625 Ætat: 49.", is signed "Guliel' Marshall Fecit." The nine lines beneath the cartouche are signed, "J. Berkenhead."

24 The same.

The portrait is in a first state. The name "J. Berkenhead" appears here in large letters.

- 25 The Wild-Goofe Chafe. A Comedie. As it hath been Acted with singular Applause at the Black-Friers: Being the Noble, Last, and Onely Remaines of those Incomparable Drammatists, Francis Beaumont, and John Fletcher, Gent. Retriv'd for the publick delight of all the Ingenious; And private Benefit Of John Lowin, And Joseph Taylor, Servants to His late Majestie. By a Person of Honour. [Quotation] London, Printed for Humpherey Moseley, and are to be sold at the Princes Armes in St. Pauls Church-yard. 1652.

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The lost manuscript having been found, the play was now published, as the title says, for the benefit of Lowin and Taylor, two needy actors.

- 26 Fifty Comedies and Tragedies. Written by Francis Beaumont and John Fletcher, Gentlemen. All in one Volume. Published by the Authors Original Copies, the songs to each Play being added. *Si quid habent veri Vatum præfagia vivam.* London, Printed by J. Maycock, for John Martyn, Henry Herringman, Richard Marriot, MDCLXXIX.

The volume contains seventeen plays, which were printed in quarto before the First Folio. A list of the *Dramatis Personæ* is prefixed to each play, and songs are introduced where they were missing in the First Folio. The publishers in their preface profess to have reprinted from a corrected copy of 1647. They say: "If our care and endeavours to do our Authors right (in an incorrupt and genuine Edition of their Works) . . . be but requited with a suitable entertainment we shall be encouraged to bring Ben Johnson's two volumes into one and publish them in this form, and also to reprint Old Shakespeare: both which are designed by Yours" etc.

Margaret Cavendish, Duchess of Newcastle (1624?–1674).

- 27 Playes Written by the Thrice Noble, Illustrious And Excellent Princefs, The Lady Marchioness Of Newcastle. [Printer's mark] London, Printed by A. Warren, for John Martyn, James Allestry,

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and Tho. Dicas, at the Bell in Saint Pauls Church Yard, 1662.

"This fantastic lady, as Mr. Walpole calls her," was the wife of William Cavendish, Duke of Newcastle, who was also a dramatic writer. "All the pieces he has left us in that way of writing are of the comic kind."

The volume, containing twenty-one plays, is sometimes thought to be a first volume, and the "Plays" printed in 1668, a second volume of "Mad Madge's" "Works." They are, however, quite separate.

Besides "The Dedication," and "The Epistle Dedicatory," there are nine letters, of varying lengths, addressed "To the Readers," who are designated as "Noble readers," "Worthy readers," and so on.

- 28 Plays, Never before Printed. Written By the Thrice, Noble, Illustrious, and Excellent Princesses, The Duchesse of Newcastle. [Ornament] London, Printed by A. Maxwell, in the Year M.DC.LX.VIII.

The volume is often cut down to make it appear to be a second volume to the "Plays" of 1662. It contains five plays. The portrait is signed "Abr Diepenbeke delin." "Van Schuppen sculpsit." "Portraits of the duchess, sometimes alone and at other times in the midst of her family, were appended to many of her volumes. These are ordinarily absent, and are scarcer than the volumes themselves, the rarity of some of which is excessive."

The book is notable for the large size of its type.

Thomas Killigrew, the elder (1612-1683)

- 29 Comedies, And Tragedies. Written By Thomas

Killigrew, Page of Honour to King Charles the First. And Groom of the Bed-Chamber to King Charles the Second. [Printer's mark] London, Printed for Henry Herringman, at the Sign of the Anchor in the Lower Walk of the New-Exchange. 1664.

The collection consists of eight plays. Three of them are in two parts. Each play has a separate title-page, dated either 1663 or 1664. Three of the plays were acted, but there is no record of the others having been put on the stage.

The celebrated portrait of the author with his dog is signed, "W. Sheppard pinx.," "W: Faithorne sculp: "; and the inscription reads: "Thomas Killigrew Page of Honour to King Charles the first Groome of the Bed-chamber to King Charles the Second and his Ma^{ties}: Resident with the, Republique of Venice in the yeare 1650."

Sir Robert Howard (1626-1698)

30 Four New Plays, Viz:

The { Suprisal, } Comedies.
 { Committee, }

The { Indian-Queen, } Tragedies.
 { Vestal-Virgin, }

As they were Acted by His Majesties Servants at the Theatre-Royal. Written by the Honourable Sir Robert Howard. Imprimatur, March 7. 1664. Roger L'Estrange. London, Printed for Henry Herringman, and are to be sold at

his Shop at the Blew-Anchor in the Lower Walk of the New-Exchange. 1665.

"With respect to Sir Robert Howard's abilities," Baker says, "they appear to have occasioned debates among the writers . . . while Cibber, on the contrary, will allow him no higher claim to notice in the republic of letters, than that of being brother-in-law to Dryden.

"Howard does not mention that Dryden was concerned in the authorship [of the "Indian Queen"]; but Dryden, in the preface to the 'Indian Emperor'—which was designed as a sequel to the 'Indian Queen'—states that he wrote part of the earlier play."

31 Five New Plays, Viz.

The { Surprifal,
Committee, } Comedies.

And

The { Indian-Queen,
Vestal-Virgin, } Tragedies.
{ Duke of Lerma, }

As they were Acted by His Majesty's Servants at the Theatre-Royal. Written by the Honourable Sir Robert Howard. The Second Edition Corrected. London, Printed for Henry Herringman, and are to be Sold by R. Bentley, J. Tonfon, F. Saunders, and T. Bennet. MDCXCII.

There are variations in the imprint. All the plays have separate title-pages.

The portrait, which appeared with this edition, is signed, "The Hon^{ble} S^r Robert Howard." "G. Kneller Eques pinxit. R. White Sculptit."

Sir William Killigrew (1606-1695)

- 32 Four New Playes, viz: The Seege of Vrbin. Selindra. Love and Friendship. Pandora. A Comedy. Tragy-Comedies. Written by S^r William Killigrew, Vice-Chamberlaine to Her Majesty. [Printer's mark] Oxford, Printed by Hen: Hall, printer to the University, for Ric: Davis, 1666.

"Selindra" had been published alone in October, 1665, and again, the same year, with "Pandora" in "Three Playes," printed by T. Mabb, for John Playford and Thomas Horsman. Each play has a separate title-page.

Sir William was the eldest son of Sir Robert Killigrew and a brother of Thomas. Anne Killigrew, poetess and painter, who died of small-pox, was his niece.

Roger Boyle, Baron Broghill, and first Earl of Orrery (1621-1679)

- 33 Two New Tragedies. The Black Prince, And Tryphon. The first Acted at the Theater-Royal By His Majesties Servants; The Other By his Highness the Duke of York's Servants. Both Written by the Right Honourable the Earl of Orrery. London, Printed for H. Her-

ringman, at the Sign of the Blew Anchor, in the Lower Walk of the New Exchange. 1672.

Boyle, who was a statesman and soldier, as well as a dramatist, wrote a "Treatise on the Art of War," but it was in connection with the plays that Baker said of his wit, whose "early blossoms" were fair, "but not fairer than the fruit."

"The Black Prince" was published in 1669. "Tryphon," which had not been printed before, has a separate title-page. Each play is paged separately.

These two plays, and the two published in 1677, are in rhymed couplets.

- 34 The History Of Henry the Fifth. And The Tragedy Of Mustapha, Son of Solyman the Magnificent. As they were Acted at his Highness, the Duke of York's Theatre. Written by The Right Honourable, the Earl of Orrery. London, Printed by T. N. for Henry Herringman, at the Sign of the Blew Anchor in the Lower Walk of the New Exchange. 1677.

"Henry the Fifth" was first published in 1668. "Mustapha," first published in 1668, has a separate title-page, and its two parts are paged together. This and the preceding volume are bound together.

Sir William D'Avenant (1606-1668)

- 35 The Works Of S^r William Davenant K^t Consisting of Those which were formerly Printed, And Those which he design'd for the Prefs: Now Published Out of the Authors Originall Copies.

THE SEVENTEENTH CENTURY

[Printer's ornament] London: Printed by T. N. for Henry Herringman, at the Sign of the Blew Anchor in the Lower Walk of the New Exchange. 1673.

There are fifteen plays in the collection. Three of them, "News from Plimouth," "The Fair Favorite," and "Spanish Lovers," or, "Distresses," had not been published before. The masque "Cœlum Britannicum," by Thomas Carew, was printed here by mistake. It was first issued by Thomas Walkley in 1634, and was afterward included in Carew's "Poems," which that publisher put forth in 1640.

"Gondibert" and "The Siege of Rhodes" have separate title-pages.

The portrait bust of D'Avenant, crowned with laurel, is signed "Io. Greenhill pinx. W. Faithorne Sculp."

John Dryden (1631-1700)

36 The Comedies, Tragedies, And Operas Written by John Dryden, Esq; Now first Collected together, and Corrected from the Originals. In Two Volumes. London, Printed for Jacob Tonfon, at Gray's-Inn-Gate in Gray's-Inn-Lane; Thomas Bennet, at the Half-Moon; and Richard Wellington, at the Lute in St. Paul's Church-Yard. MDCCI.

The line engraving of "M^r. John Dryden" has the inscription "Peint par le Chevalier Kneller. Graue le Chevalier Edelinck C. P. R." It was probably published separately also. Copies of the book occur on large paper.

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